

## Children's folklore is the source of the preservation of Russian folk traditions. Definition of children's folklore Poetry of outdoor games

12.10.2021 Survey

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Children's folklore. Small folklore forms

**Small genres of folklore** are small folklore works .

The acquaintance of children with **folklore** genres occurs from an early age. These are lullabies of the mother **folklore works** . Some types of unusually rich and varied Russian **folklore were** constantly offered to children and found attentive listeners in them. And active performers, this part of Russian oral folk art is usually called **children's folklore** .

Games are fun with young children. ("Magpie", "Ladushki", "Goat" and others) Riddles, riddles, fairy tales. **Folklore is** interesting for its bright, accessible **form that** children can understand . Children with interest, admiration try to imitate an adult, to repeat his action. By repeating poetry, nursery rhymes, and phrases together with an adult, children develop imagination, speech and emotions are enriched. The organs of articulation are being exercised. The first acquaintance of a child with the art of words begins with **folklore works** . Lullabies are the first to enter the life of a little person, and then other **forms of** oral folk art. As a rule, at the beginning of life, the child gets acquainted with **small genres of folklore**. accessible to his perception. Fairy tales, songs, proverbs, counting rhymes, nursery rhymes, drawing lots, tongue twisters, and so on, have always been inextricably linked with the experience of folk pedagogy.

Life processes such as dressing, bathing, accompanied by words are very helpful for the **baby** . At these moments, he remembers and responds, accompanies words with actions - he plays goodies, stomps his feet, dances, moving to the beat.

This not only amuses, but also pleases the child. When listening to **small folklore forms** , aggressiveness decreases in children. Nursery rhymes, jokes, chants sound affectionate, expressing care, tenderness, faith, well-being.

The small **form of folklore** can be played up in different ways. In this case, you can use a theater (*finger, masks, etc.*) . Different toys can also be used. While playing theater and toys, children quickly imagine and remember fairy tales, nursery rhymes, etc. Putting on a costume, the child imagines himself as one character or another.

Lullabies are songs performed by the mother or nanny when the child is rocked. Their purpose is to calm and lull the child with a measured rhythm and monotonous motive, as well as regulate the movement of the cradle.

The lullaby is one of the oldest genres of **folklore** , which is indicated by the fact that elements of a charm-conspiracy have been preserved in it. People believed that a person is surrounded by mysterious hostile forces, and if a child sees something bad, terrible in a dream, then in reality it will not happen again. This is why the lullaby contains the "gray top" and other frightening characters. Later, lullabies lost their magical elements and acquired the meaning of [good wishes](#) for the future. So, a lullaby is a song with which a child is lulled. Since the song was accompanied by the measured swaying of the child, the rhythm is very important in it.

The prevailing themes are lulling, inviting helpers to lull, thoughts about the future of the child be-

The prevailing themes are lulling, inviting helpers to lull, thoughts about the future of the child being lulled, often phenomena and objects of the surrounding reality that can interest and amuse the child, if only he understood the words of the song. It is, as it were, an adaptation to the interests of the child; this stylization in the **manner of childishness** , by the way, is very clearly reflected in the language (diminutive, affectionate words, **children's word formations** ).

Rich-rich-rich

Rich-rich-rich,

Do not lie on the edge.

A gray top will come

He will grab the barrel

And drag it into the woods

Under the rickets bush.

Do not go to us, top,

Don't wake our Sasha.

So people are sleeping

So the animals are sleeping

Birds sleep on twigs

Foxes on the slides

Hares sleep on the grass

Ducks on an ant.

Children are all on the cradles.

Sleep - sleep, they tell the whole world to sleep.

And the seals are gray

And the ponytails are white

They ran through the streets

They ran through the streets

Sleep and doze collected

You are cats, cats, cats,

You have yellow tails.

You are cats, cats, cats,

Bring naps.

Already you, kitty-cat,

Curly little pubis,

Come, kitty, sleep



Download our Lidochka.

Whether I am for you, the cat.

I'll pay for the work

I'll give you a jug of milk

Yes a slice of the pie

Whiter than daddy

In both paws.

Rich-rich, rich

My dear lu-li

I took to my nanny

Winds, sun and eagle.

The eagle flew home

The sun hid under the mountain

After the wind of three nights

He returned to his mother.

Mother asked the wind

Where did you deign to disappear?

I drove the waves to the sea,

Did you count the golds of the stars?

I didn't drive waves on the sea,

I did not count the golden stars

**Little kids hooted !**

Oh, people, people

The cranes have arrived

Upland cranes

Didn't find a way-roads

They sat at the gate

And the gate creak creak

Don't wake my Lada

She sleeps, sleeps.

Pestushka - comes from the Russian word "nurture" , that is, to nurse, groom, cherish. This is a very short melody of nannies and mothers in poetic **form** , with which they accompany the actions of the child, which he performs at the very beginning of life.

Big feet

Walking along the road :

Top, Top, Top,

Top, Top, Top.

Little feet

We ran along the path :

Top, Top, Top,

Top, Top, Top.

Grass-ant

I got up from sleep.

Bird - tit

I took up the grain,

Bunnies - for cabbage,

Mice - behind the cover,

Guys for milk.

Trains, trains,

The geese flew low

Trains, trains,

Feathers are soft in the pillow

These puff feathers

The geese were presented to Dusenka.

Flowing water,

Under the mountain the bath is drowning

The cat is washing, in a hurry.

There are 19 kittens,

Everyone wants to wash in a warm bathhouse!

Get out of the way cat

Our Tanechka is coming.

Top-top, top-top

Our Tanečka is going,

Won't fall for anything.

Top-top, top-top,

That's what Tanechka is.

To each his own :

To the stove - a log

Cows - hay,

Grass - calf,

Water for the lamb

And you, son,

A piece of sugar.

Cock-cock,

Brush my comb.

Well please, please

I'll comb the curls.

On the kitty train

On the baby growing up.

A nursery rhyme is an element of pedagogy, a verdict song, necessarily accompanying the game with the fingers, hands and feet of the child. Nursery rhymes, like little dogs, are designed to develop a child. Such genres of **folklore** are presented in their playful **form** : they are designed to awaken the child to action. On the one hand, this is massage, on the other, physical exercises. In this genre of **children's folklore**, **there** are incentives to play out the plot with the help of fingers, palms, hands and facial expressions. Nursery rhymes help the child to instill the skills of hygiene, order, develop fine motor skills of hands and the emotional sphere. The most famous of them : Ladushki, Soroka.

Where have you been? By Grandma!

What did you eat? Koshka!

And what did you drink? Mug!

Kashka butter!

Brazhka is sweet!

(Nice granny)

Drink, eat, sh-u-u-u.

Shuuuu! (Home) Fly!

They sat on the head! ("Okay" sang)

Forty, forty!

Where have you been?

I stoked the stove,

I cooked the porridge,

I rode on the threshold -

I called the guests.

Guests have arrived

They sat down on the porch.

I gave this,

I gave this,

I gave this,

I gave this,

This did not give :

He did not walk on water,

I didn't chop wood,

The seal did not melt,

I didn't cook the porridge...

There is a horned goat,

Goat is walking :

Legs - top-top!

Eyes - clap-clap!

Who does not eat porridge,

Who does not drink milk

That goes, goes.

Chop wood with a *big finger (thumb)* .

And you carry water (index,

And you drown the stove (nameless,

And to the **baby to sing songs** (*little finger*)

Sing and dance songs

To amuse siblings.

Sing and dance songs

To amuse siblings.

Calls are one of the types of call songs. Such songs are of pagan origin. They reflect the peasant way of life. For example, a rich harvest spell passes through all songs. For themselves, children and adults asked for health, happiness and wealth. It is also an appeal to the rainbow, sun and rain, and other natural phenomena. They often referred to animals and birds. Birds were considered harbingers of spring. The forces of nature were revered as living. Usually they turned to spring with requests, they wish its early arrival, warmth and sun, they complain and complain about the winter.

quests, they wish its early arrival, warmer and sun, they complain and complain about the winter.

Larks, larks!

Come to us,

Bring us a warm summer,

Take the cold winter away from us.

We are bored with the cold winter

Hands, feet froze.

Rainbow,

Kill the rain -

Into the night again

It pours as best it can;

Break the thunder

Wouldn't get into the house.

Water water,

Wash my face!

So that the little eyes shine

So that the cheeks turn red

So that the mouth laughs,

So that the tooth bites!

Rain, rain, pour more!

To make it more fun!

Rain, rain, lei, lei!

On me and on people!

Sunny, show yourself!

Red, equip!

So that from year to year

The weather gave us :

Warm summer

Mushrooms in birch bark,

Berries in a basket,

Green peas.

Storm - Baba Yaga,



Go from the sea to the meadows!

There are onions, garlic,

Kissel pot,

Butter porridge,

Painted spoon.

You sing, sit

And do not go to sea!

Firefly light,

Shine in a fist.

Dedicate a little,

I'll give you peas

A jug of curd

And a piece of the pie.

Cranberry berry,

Show yourself big

Yes snowy,

Yes wet.

We were looking for you

They jumped on the dice.

Reckoning - in **childhood**, before the start of any game, we calculated with you. In this we were helped by counting rhymes. Readers are one of the **forms of drawing lots** , a short rhyme, with the help of which the presenter is determined. A counting room is a very important element that helps children avoid quarrels and establish agreement and respect for the accepted rules. In the organization of counting rhymes, rhythm is very important.

One two three four.

Let's count the holes in the cheese.

If there are many holes in the cheese,

This means the cheese will be delicious.

If there is one hole in it,

So it was delicious yesterday.

The centipede's legs hurt :

Ten whine and hum

Five are limping and hurting.

I am a little girl

I am a little girl.

I don't go to school.

Buy me sandals -

I'm getting married!

On the golden porch sat :

Tsar, prince, king, prince,

Shoemaker, tailor -

Who will you be?

A German came out of the fog

He took a knife out of his pocket

I will cut, I will beat -

Who will you stay friends with?

A month came out of the fog,

He took the knife out of his pocket.

I will cut, I will beat -

You don't care to drive!

Aty-bats, soldiers were walking,

Aty-baty, on the market.

Aty-bats, what did you buy?

Aty-bat, samovar.

Aty-bats, how much does it cost?

Aty-bats, three rubles

Aty-bats, what is he like?

Name, golden.

Aty-bats, soldiers were walking,

Aty-baty, on the market.

Aty-bats, what did you buy?

Aty-bat, samovar.

Aty-bats, how much does it cost?

Aty-bats, three rubles.

Aty-bats, who is coming out?

Aty-bats, it's me!

Under the mountain by the river

Old gnomes live.

They have a bell hanging

Gilded calls:

Digi-digi-digi-don,

Get out soon!

A phrase based on a combination of sounds that makes it difficult to pronounce words. Tongue twisters are also called pure twisters. Very often they are used to develop diction and speech. Tongue twisters are rhymed and non-rhymed.

Tell us about your purchases,

About what purchases?

About shopping, about shopping,

About my purchases.

The otter dived into the otter bucket.

The otter drowned in a bucket of water.

Scared teddy bear

Hedgehog with a hedgehog and a hedgehog,

Swift with a haircut and a haircut.

Four turtles have four turtles.

Four little black, grimy little imp

They drew a drawing in black ink.

At the edge of the hut

Old lady talkers live.

Every old woman has a basket

There is a cat in every basket,

Cats in baskets sew boots for old women.

Sasha sewed a hat for Sasha,

Sasha knocked a bump with his hat.

Sasha walked along the highway and sucked drying.

In the hut rustles with silks

Yellow dervish from Algeria

And juggling with knives

She ate a piece of figs

She eats a piece of rings.

The cuckoo bought a cuckoo hood.

He put on the cuckoo's hood.

How funny he is in the hood!

Skinny weak Koshche

Dragging a box of vegetables.

The role of riddles can hardly be overestimated. Riddles make children think, look for associations. As a rule, in a riddle, one object is described through another on the basis of similarities of traits :

*"Hanging pear - you can't eat . "*

A riddle can also be a simple description of an item, for example,

*"Two ends, two rings, and a stud in the middle . "*

The riddle combines the features of folk fun, and a test of ingenuity, and ingenuity.

Amazing baby!

Just got out of the diaper,

can swim and dive,

like his own mother.

Red cheat

Sly yes dexterous,

I got into the barn,

I counted the chickens.

Rides on someone else's back

lucky for his cargo.

*"A complete gorenka of geese and swans"*

*"Two seas, two griefs on steep*

*mountains hang on an arc "*

*"The horse is running - the earth is trembling"*

Strong, bells and whistles perfected.

Whom he kisses, he is off his feet.

Teasers are short, mocking rhymes that ridicule this or that quality, and sometimes just tied to a name.

Teasers passed to children from an adult environment and grew out of nicknames and nicknames. Later, rhymed lines were added to the nicknames, and **teasers were formed** . Now a teaser can not only associate with a name, but also ridicule any negative character traits : cowardice, laziness, greed, arrogance. However, there are also gratuitous teasers.

Vanka-vstanka toddler,

Put on a big cap.

Eat loaf of bread

You will grow up to the sky!

Volodya-Volodya -

The hat is full of crackers.

Hot crackers

Three kopecks change.

Leshka-flat cake,

Head with a basket,

A hat with a peg,

Legs with a log.

Donut lollipop,

I ate a bar

Pig and bull

I drank a roll of milk

The crate also ate the loaves,

Three baskets of pies.

Our Pasha is thin

Like a spring straw.

And she shoves herself into little shoes -

As the bubble will inflate.

Николай-басурай,

Climb the barn,

There's a mosquito torn,

They'll give you a paw.

Kolya, Kolya, Nikolay,

Stay at home, do not walk.

Peel the potatoes

Eat a little.

Dunya-pyshka

I went out into the street



On the mound of the village,

The mosquito ate.

Roll calls are poems designed to imitate some natural phenomenon or animal.

They sent you a present.

What is Masha?

Our pig!

Did you eat the pie?

No, not me!

Was it tasty?

Titus, and Titus?

Go thresh.

The belly hurts.

Go eat porridge.

Where is my big spoon?

Where, Thomas, are you going,

Where are you driving?

Mow hay.

What do you need hay for?

Cows to feed.

What do you need cows for?

Milk.

What do you need milk for?

Children to drink.

Say two hundred.

Head in, dough!

-Which is better : cherry or plum?

The button is superfluous.

I will tell you, and you say: "Me too."

We went into the forest.

And me too.

Cut down the trough

And me too.

And me too.

They poured the slop.

And me too.

The pigs are gone.

And me too.

Are you a pig?

"Whose nose?" -

"Mokeev" . -

"Where are you going?" -

"To Kiev" . -

"What are you carrying?" -

Rye . -

"What will you take?" -

"Grosh" . -

"What will you buy?" - "Kalach" . -

"Who will you eat with?" - "One (s)" . -

"Don't eat alone! Don't eat alone! "

Fictions are short songs or poems in which the real connections of phenomena and objects are deliberately violated, displaced. The focus of fables is some impossible situation, behind which, however, a smart person will guess the correct state of affairs.

Snowing! It's so hot! Birds are coming from the south! Everything around is white - white - Summer is red!

The horse rode with horns, The goat swam on the pavement, The worm walked with a beard at seven-league strides!

From the forest, from the mountains Grandfather Yegor is riding.

He is on the gray on the cart, On the creaking on the horse,

The ax is belted,

The belt is tucked into the belt,

Boots wide open, On bare feet zipun!

The hedgehog fluttered his wings And fluttered like a butterfly.

Hare sitting on the fence, Loudly, loudly laughed!

Between heaven and earth

The piglet was digging

And by accident the tail

He clung to the sky!

The fox ran through the forest

The fox has lost its tail. Vanya went into the forest, found the Fox tail. The fox came early, brought Vanya berries,

Vanya asked to give the tail.

Listen, guys, My fairy tale is not rich

From the hunchbacked horse and the dancer bear : Like a motley pig on an oak tree made a nest,

She made a nest, brought out the children. Sixty piglets are sitting on the knots. The pigs squeal, want to fly, flew, flew! Already like a bear flies across the sky,

The bear flies, turns his head! And he is carrying a cow, Black and white, white-tailed! And the cow flies and twirls her tail, know the bear hums : - Let's go to the right! Let's go left! And now straight out!

Common features of sayings include brevity, brevity, stability, and widespread use. Sayings can be defined as poetic, ambiguous, widely used in speech, stable short expressions that have figurative meanings of the utterance.

"Pig under an oak tree"

"Not from a brave dozen"

"Neither pava nor crow"

"Whistle into your fist"

"I went to hell on little kulichi"

"Doesn't go into my pocket for a word"

"It fell like snow on your head . "

"Beat baklushi"

"Dog in the hay"

"When the cancer whistles on the mountain"

"After the rain on Thursday"

"Seven miles to heaven and everything in the forest"

PROVERSE - is a logically complete phrase or figurative aphoristic saying.

"Not a red hut with corners - red pies"

"The rich they are, the more happy they are"

"What is the hostess - so is the table"

"The brave will find there, where the timid will lose."

"Without worshipping to the ground and you cannot raise a fungus"

"You can't catch a fish from a pond without difficulty."

"Take care of your nose in a big frost"

"Under strong feet [road] stones are soft"

### 1. Genres of children's folklore. Examples.

Children's folklore is an area of folk culture, a kind of tool for the socialization of a child. As a sphere of folk culture, it is relatively independent. It has its own genre system and aesthetic specificity. Children's folklore is one of the directions of oral folk art. Despite the apparent differences between children's folklore and adult folklore, the border between them is established in the course of the historical and functional study of individual genres. Thus, some researchers refer to lullabies as children's folklore, while others consider them to be adult folklore, adapted for use in children's environments. At the same time, genres continue to exist that can be equally attributed to both adult and children's folklore: riddles, songs, fairy tales.

**The lullaby song** is one of the oldest genres of folklore. This is usually a melody or song hummed by people to calm them down and fall asleep. A lullaby is a song that lulls a child to sleep. Since the song was accompanied by the measured swaying of the child, the rhythm is very important in it.

Rich, rich,

Don't lie on the edge,

A gray top will come

And grab the barrel

And drag it into the woods

Under the rickets bush

There the birds are singing

they won't let you sleep.

The heroes of other lullabies are wizards. Such as "Sleep", "Sandman", "Calm down".

Ai, liu-li, ai, liu-li,

Take you calmly,  
take you calmly,

Our baby sleep well.

Sleep walks near the windows,

Sandman wanders near the house,  
And they look, if everyone is asleep.

**P ritems** - appeals to insects, birds, animals.

Bee, bee, give us honey

So that the deck is full!

We will eat honey, say:

"Oh, what a hard-working bee of ours!"

\* \* \*

Grass-ant,

Green, fragrant - there is no better you!

In the clearing and in the forest

Don't blunt my hair,

Hay in winter stock

And I'll bring the cow!

\* \* \*

Bird-bird - nightingale,

Come to us as soon as possible!

Tirli-tirli-tirli-lei,

It will be more fun for us to live!

**W *agadka*** - metaphoric expression in which one object is represented by another, having with him any, even a distant resemblance; on the basis of the above, the person must guess the intended object.

Not a tailor, but walks with needles all his life. (Hedgehog)

I swam in the water, but stayed dry. (Goose)

There are seven brothers, equal in names for years, different. (Days of the week)

**P *oslover*** is a small form of folk poetic creativity, clothed in a short, rhythmic dictum, carrying a generalized thought, conclusion, allegory with a didactic bias.

"Life is given for good deeds."

"Red speech is a proverb."

"Trust in God, but don't do it yourself."

"To a cowardly hare and a tree stump is a wolf."

**P *disclaimer*** - a phrase, a turn of speech, reflecting any phenomenon of life, one of the small genres of folklore. It is often humorous in nature.

"Hunger is not an aunt, she will not feed a pie"

"Teach your grandmother to suck eggs"

"A fly in the ointment"

**From the reader** - a kind of children's creativity. As a rule, these are small poetic texts with a clear rhyme-rhythmic structure in a humorous form, intended for random selection (usually one) of a participant out of many.

A month came out of the fog,

He took a knife out of his pocket

I will cut, I will beat,

You don't care to drive.

\*\*\*

Eniki, Beniki ate dumplings,



Eniki, Beniki ate dumplings,

Eniki, beniki, hop!

Green syrup came out.

\*\*\*

Ani, beni, ricky, still,

Turbo, urba, sintibraki,

Eus, beus, krasnobeus,

Bam!

**P oteshka** - a genre of oral folklore. The nursery rhyme entertains and develops the kid.

We woke up, we woke up.

Sweetly, sweetly stretched.

Mom and Dad smiled.

\*\*\*

Ah, whoa, whoa, whoa.

The little eyes are wet.

Who will offend the baby

That goat will butt.

**D raznilki** reflect the negative aspects in children the perception of the surrounding world. They can be both funny and offensive at the same time.

Curious in the market

We pinched our nose in the basket.

To the curious the other day

We pinched our nose the other day.

Curious Barbarian

The market's nose was torn off.

\*\*\*

Uncle Piggy - I repeat,

And by the name of Turkey.

I licked all the plates

And I didn't say thank you!

**P ripevki** serve as a reflection of the pictures of children's life, closely related to the surrounding nature. For example, the guys went to the river to swim, found a snail by the water and began to persuade her:

Snail, snail, release your horns!

I'll give the end of the pie and a jug of cottage cheese,

And if you do not release the horns, the goat will gore you.

The fish danced with cancer

And parsley - with parsnips,

Celery - with garlic

And a turkey with a rooster.

But the carrot didn't want

Because she could not.

\*\*\*

Oh lu-liu, tara-ra

There is a mountain on the mountain

And on that mountain meadow,

And on that meadow deep,

And on that oak sits

Raven in red boots

In green earrings.

Black raven on the oak

He plays the trumpet

Turned pipe,

Gold plated

In the morning he blows the trumpet,

By the night he speaks fairy tales.

Animals come running

Listen to the crow

To eat gingerbread.

**The corks** were originally invented for the entertainment of children. However, other useful properties of this comic fun were soon discovered.

In the stove there are three lumps, three geese, three ducks.

\*\*\*

Beaver Good for beavers.

\*\*\*

Beavers Dobry go to the forest.

\*\*\*

The woodpecker hammered the oak, but did not finish it.

\*\*\*

Greek rode across the river,

He sees a Greek - there is a cancer in the river,

Put the Greek hand in the river,

Hand cancer Greek cap.

**N ebylitsa** is a genre of oral folk art, a prose or poetic narration of a small volume, as a rule, of comic content, the plot of which is based on the image of a deliberately distorted reality.

*The village drove past the peasant,*

*Suddenly the gate barks from under the dog.*

*A stick jumped out with a grandma in hand*

*And let's beat the horse on the peasant.*

*The roofs got scared, sat on the crows,*

*The horse drives the man with a whip.*

Three wise men

Three wise men in one basin

We set off on the sea in a thunderstorm.

Be stronger

Old basin,

Longer

Would be my story.

**Ch astushka** - a folklore genre, a short Russian folk song (quatrain), humorous content, performed at a fast pace.

I was sitting on the stove

She guarded the rolls.

And behind the stove are the mice

The donuts were guarded.

\*\*\*

Vova was too lazy in the morning

Comb your hair with a comb,

A cow came up to him.

Combed her tongue!

\*\*\*

Love little kids

All kinds of sweets.

Who gnaws and who swallows,

Who rolls for the cheek.

**Z *nicknames*** - appeals to natural phenomena (to the sun, wind, rain, snow, rainbow, trees).

Rain, rain, more fun

Drip, drip, do not regret!

Don't get us wet!

Don't knock on the window in vain.

\*\*\*

Rainbow,

Don't let it rain

Come on sunshine

Red bucket.

\*\*\*

Rattling thunder

Crack the clouds

Let it rain

From the steep slope.

**P *estushka*** - this is another genre of folklore, designed for the youngest children. Pestushka is a small rhyme or song that is understandable and interesting for a child.

Big feet

Walking along the road:

Top, top, top,

Top, top, top!

Little feet

We ran along the path:

Top, top, top, top,

Top, top, top, top!

\*\*\*

Handles-handles - pulls

And the palms are clappers.

Legs-legs - tramples,

Runners, jumpers.

Good morning pens

Hands and feet

Flower cheeks - Smack!

Municipal budgetary preschool educational institution Kindergarten No. 2

### **Specificity of children's folklore, its genres and classification**

Report on the topic of self-education

prepared:

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"Specificity of children's folklore, its genres and classification"

Purpose: To give the concept of children's folklore, to acquaint with the genres of children's folklore and their characteristics.

Tasks: 1. Educational: to give the concept of children's folklore, to acquaint students with the main genres of children's folklore, their features, samples of Kazakh and Russian children's folklore.

2. Educational: to bring up a careful and sensitive attitude to CNT, the richness of the language, to form a culture of speech.

3. Developing: to develop speech, thinking, outlook of students.

Children's folklore concept. Types of children's folklore.

Nursing poetry (maternal poetry)

Calendar children's folklore.

Game folklore.

Didactic folklore.

"Children's folklore presents

a specific area of folk art,

uniting the world of children and the world of adults,

including a whole system of poetic

and musical and poetic genres of folklore "

1. The concept of children's folklore. Types of children's folklore.

Children's folklore. This concept fully applies to those works that are created by adults for children.



In addition, this includes works written by the children themselves, as well as those transferred to children from the oral creativity of adults.

Studying children's folklore, one can understand a lot in the psychology of children of a particular age, as well as reveal their artistic preferences and the level of creative possibilities. Many genres are associated with the game, in which the life and work of elders is reproduced, therefore, the moral attitudes of the people, its national features, and the peculiarities of economic activity are reflected here.

Types of children's folklore.

Children's folklore is divided into several groups:

"Poetry of nurturing" ("mother's poetry") - *lullabies, little dogs, nursery rhymes, jokes*

Calendar - *calls and sentences*

Play - *play choruses and sentences, draw conspiracy, rhymes, teasers, jokes, shape-shifters.*

didactic -

## 2. Poetry of nurturing (maternal poetry)

In the system of genres of children's folklore, a special place is occupied by "nurturing poetry" or "mother poetry". These include lullabies, little dogs, nursery rhymes, jokes, fairy tales and songs created for the little ones.

"The poetry of nurturing" is associated with the upbringing of small children, with the care and attention to them.

Lullabies (*from the word "tales" - "to bayat, speak, whisper, speak"*) - works of oral folk art, songs that help to rock, lull a child.

At the center of all "maternal poetry" is the child. They admire him, cherish and cherish him, decorate and amuse him .. The kid is surrounded by a bright, almost ideal world in which love, goodness, and universal harmony reign and prevail.

Gentle, monotonous songs are essential for the child's transition from wakefulness to sleep. From such experience a lullaby was born .. In her songs for the baby, the mother includes what is understandable and pleasing to him. This "gray cat", "red shirt", "a piece of cake and a glass of milk", "crane. These words also give the first skills of native speech.

The rhythm and melody of the song was obviously born from the rhythm of the cradle swing. Here is the mother singing over the cradle:

Rich-rich!

Save you

And have mercy on you

Your angel -

Your keeper.

From every eye

I cry from everyone

From all the sorrows

From all misfortunes:

How much love and ardent desire to protect your child is in this song! Simple and poetic words,

rhythm, intonation - everything is aimed at an almost magical spell.

A frequent character in a lullaby is a cat. He is mentioned along with fantastic characters - Sleep and Drema. ...

Folk pedagogy included in the lullaby not only good helpers, but also evil, scary, not very sometimes even understandable (for example, the ominous Buka). All of them had to be appeased, conjured, "diverted" so that they would not harm the little one, and maybe even help him.

Singing songs teach the baby's ear to distinguish the tonality of words, the intonation structure of native speech, and the growing child, who has already learned to understand the meaning of some words, also masters some elements of the content of these songs. "

*Rich-rich-rich,*

*Sleep, my dear, go to sleep.*

Pestushki ( "to nurture" - "to nurse, raise, follow someone, carry, bring up" ) are short verses that accompany the movements of the baby in the first months of life. *Pestushki* (from the word "nurture" - to educate) are associated with the earliest period of a child's development. The mother, having swaddled him or freed him from clothes, strokes the little body, unbends the arms and legs, saying, for example:

*Pull-pulls,*

*Across the fatty*

*And in the legs - walkers,*

*And in the hands - katuchnushki,*

*And in the mouth - talk,*

*And in the head - a mind.*

Thus, the little dogs accompany the physical procedures required by the child. Their content is associated with certain physical actions. The set of poetic tools in *pestushki* is also determined by their functionality. *Piggies* are laconic. "The owl flies, the owl flies," they say, for example, when they wave the hands of a child. "The birds flew, sat on the head," the child's hands fly up to the head. Etc. There is not always a rhyme in the little dogs, and if there is, then most often it is a steam room. The organization of the text of the little dogs as a poetic work is also achieved by repeated repetition of the same word: "The geese flew, the swans flew. Geese flew, swans flew ... "

*Water, water, wash my face*

*So that the mouth laughs,*

*To bite a tooth.*

Nursery rhymes - songs accompanying the child's games with fingers, hands, legs.

*The white-sided magpie cooked porridge, fed the children ...*

Nursery rhymes are a more elaborate form of play than little pests. Nursery rhymes entertain the kid, create a cheerful mood in him. Like little dogs, they are characterized by rhythm:

*Tra-ta-ta, tra-ta-ta,*

*A cat married a cat!*

*Kra-ka-ka, kra-ka-ka,*

*He asked for milk!*

*Dla-la-la, dla-la-la,*

The cat didn't give it!

Sometimes nursery rhymes only entertain (like the one above), and sometimes they instruct, give the simplest knowledge about the world. By the time the child is able to perceive the meaning, and not only the rhythm and musical mode, they will bring him the first information about the plurality of objects, about counting. This is how thought processes begin in his mind.

Magpie, forty,

Belo-beloboka,

I cooked the porridge,

She beckoned guests.

Pulp something on the table,

And the guests to the yard.

The first one is porridge,

To the second - brews,

The third - beer,

To the fourth - vinca,

And the fifth got nothing.

Shu, shu! Flew away, sat on the head.

Perceiving the initial score through such a nursery rhyme, the child is also puzzled by why the fifth did not get anything. Maybe because he doesn't drink milk? After all, the goat butts for this - in another nursery rhyme:

Who does not suck a nipple,

Who does not drink milk,

Togo - bu-u! - back!

I'll sit on the horns!

The edifying meaning of the nursery rhyme is usually emphasized by intonation and gestures. Thanks to this, the educational and cognitive potential of nursery rhymes is very significant.

Jokes are songs reminiscent of small fairy tales in verse.

*Dili-dili-dili-don, the cat's house is on fire.*

*The cat jumped out, its eyes bulged,*

*A chicken runs with a bucket, floods the cat's house.*

*Petya-Petya-Petushok, golden scallop,*

*Oil head, silk beard,*

*Why do you get up early, don't let the kids sleep?*

A joke is a small funny piece, a statement, or just a separate expression, most often rhymed. Entertaining rhymes and humorous songs exist outside the game (as opposed to nursery rhymes). The joke is always dynamic, filled with energetic actions of the characters. We can say that in the

The joke is always dynamic, filled with energetic actions of the characters. We can say that in the joke, the basis of the imaginative system is precisely the movement: "He knocks, strumbles down the street, Foma rides a chicken, Timoshka rides a cat – there are along the path."

### 3. Calendar children's folklore.

Calendar children's folklore includes genres such as

*calls and sentences* (these terms were introduced by a famous linguistic scientist).

Cries ("to call out " - "to call, ask, invite, apply" ) - appeals to the sun, rainbow, rain, the words of which are chanted in chorus.

*Rainbow arc, don't let it rain*

*Come on, sun-bell.*

Sentences are references to living things (to a mouse, snail, bugs), pronounced by each child one by one.

*Ladybug fly away to the sky*

*Your kids eat sweets there.*

The chants by their origin are associated with the folk calendar and pagan holidays.

In games that have survived to this day and include chants, sentences are clearly visible traces of ancient magic. These are games held in honor of the Sun (Kolyada, Yarila) and other forces of nature. The chants and choruses accompanying these games retained the people's faith in the power of words.

### 4. Play children's folklore.

Play children's folklore is represented by genres such as

*game choruses and sentences,*

*conspiracy by lot,*

*rhymes,*

*irritants,*

*underwear,*

*shape-shifters.*

Game choruses, sentences - rhyme rhymes containing the conditions of the game, starting the game or connecting parts of the game action.

The meaning of play choruses, sentences - instill love and respect for the existing order of things, teach the rules of behavior.

*The bear has mushrooms in the forest, I take berries,*

*But the bear does not sleep and looks at us.*

*Don't say yes and no*

*Do not wear black and white,*

*Do not pronounce the letter "P".*

A conspiracy of lots - a rhymed appeal to the "queens", with the aim of dividing into teams.

*Pouring apple or golden saucer?*

The counting room is a rhymed rhyme consisting of invented words with emphasized strict adherence to the rhythm.

Counting rhymes are called funny and rhythmic rhymes, under which they choose the host, start the game or some stage of it. Counters were born in the game and are inextricably linked with it.

*Tarya-Maria went to the forest,*

*I ate cones, told us*

*And we do not eat cones,*

*We'll give it back to Tare-Mare.*

Teaser is a rhymed addition to a name.

*Arkhip is an old mushroom.*

*Andrew is a sparrow, do not chase pigeons,*

*Chase the checkboxes from under the sticks.*

*Bear-egg capsule, Near the ear - a lump.*

Poddovka is a small folk genre of humorous content based on a play on words.

*Say two hundred.*

*Two hundred.*

*Head in the test!*

*-Say the cock.*

*-Rooster.*

*-You are rotten!*

All these are works of small genres, organic for children's folklore. They serve the development of speech, intelligence, attention. Thanks to the poetic form of a high aesthetic level, they are easily remembered by children.

Upside-down fables, absurdities . These are varieties of the joke genre. Thanks to the "shifters", children develop a sense of the comic precisely as an aesthetic category.

"Is inherent in almost every child at a certain stage of his development. Interest in them, as a rule, does not fade away among adults either - then it no longer comes to the fore

cognitive, and comic effect of "stucco absurdities".

In the middle of the sea of sheep burns.

The ship is running across a clear field.

The peasants on the street beat the stabs,

They hit the stabs - they catch fish.

A bear flies across the skies

Waving a long tail!

Drove the village

Past the man

Suddenly from under the dog

The gate is barking.

Snatched the cart

He's out from under the whip

And let's bludgeon

Her gate.

The roofs were scared

Sat on a raven

The horse is driving

A man with a whip.

5. Didactic folklore.

The purpose of didactic children's folklore is the upbringing and development of children, transferring the accumulated experience to them, equipping them with the knowledge necessary for adult life.

The genres of didactic folklore include tongue twisters, riddles, proverbs and sayings.

Tongue twister - fast repetition of difficult to pronounce words and phrases.

The meaning of tongue twisters is the setting of clear diction.

*From the trampling of hooves, dust flies across the field.*

*The crow missed the funnel.*

They belong to the amusing, entertaining genre. ...

The cap is sewn

Not after Kolpakovski.

Who would be that cap

Overcaped?

Riddle is a genre of folklore, which indicates the distinctive features and properties inherent only in the enigmatic object. Usually assumed as a guessing question.

The meaning of riddles - they develop the mind, make it possible to accurately determine the subject.

: *Long as a road*

Short *as a flea*. (a life)

I, *like a grain of sand*, small and cover the earth,



*I am out of water, and I give birth to it myself.*

*Like fluff, I lie in the fields,*

*And, like a diamond, I shine in the sun. (snow)*

A proverb is an apt folk saying, usually consisting of two parts, the second part explains the first.

*To be afraid of wolves - do not go to the forest.*

*If you want to ride, love and haul sleighs.*

A proverb is an apt saying, devoid of instructive meaning.

*The master's work is afraid.*

*Do not count your chickens before they are hatched.*

*A horseman is judged by his deeds.*

All these genres of folklore, transcribed to music, are children's musical folklore.

Summing up, we can say that folklore plays an important role in the development of children. Folklore not only develops a child's speech, but allows him to teach him moral standards. Folklore works represent a unique medium for the transmission of wisdom, accumulated by many generations.

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## **DEFINITION OF CHILDREN'S FOLKLORE**

Children's folklore is a specific area of oral artistic creation, which, in contrast to the folklore of adults, has its own poetics, its own forms of existence and its carriers. A common, generic feature of children's folklore is the correlation of a literary text with play.

For the first time, the famous teacher KD Ushinsky paid serious attention to children's folklore. In the 60s. XIX century. in the journal "Uchitel" there were publications of works of children's folklore and their analysis from the point of view of the physiology and psychology of the child. At the same time, a systematic collection of folk works for children began. The first collection of children's works - P. Bessonov's "Children's Songs" - was published in 1868 and contained 19 games with songs and 23 counting rhymes. Then, collections of children's folklore by E. A. Pokrovsky and P. V. Shein

were published, which formed the basis of subsequent theoretical works.

In 1921, a commission on children's folklore, everyday life and language was established in the Russian Geographical Society (RGO). In the 1920s, the first studies of children's folklore and the term itself, proposed by G. S. Vinogradov, appeared. Since the 1960s, Russian children's folklore of Siberia was studied by M. N. Melnikov. In the modern science of children's folklore, two problematic aspects have emerged: folklore and the inner world of the developing personality of a child; folklore as a regulator of the child's social behavior in the children's collective. Researchers strive to consider the works in a natural context, in those situations in the communication of children, in which their folklore spreads and functions.

Children's folklore is the works of children themselves, assimilated by tradition; works of traditional folklore of adults, which have passed into the children's repertoire; works created by adults especially for children and learned by tradition. G. S. Vinogradov emphasized that "children's folklore is not a random collection of incoherent phenomena and facts, which is a small province of folklore, interesting for a psychologist and a representative of scientific

thoughts or teacher-practitioner and educator; children's folklore is a full-fledged member among other long-recognized departments of folklore. "

Children's folklore is a part of folk pedagogy, its genres are intuitively based on taking into account the physical and mental characteristics of children of different age groups (infants, children, adolescents). Folk pedagogy is an ancient, complex, developing phenomenon that does not lose its relevance. She always took into account the role of the word in the formation of personality. Children's folklore has preserved traces of the worldview of different eras and expressed the tendencies of our time.

The artistic form of children's folklore is specific: it is characterized by its own figurative system, a tendency towards rhythmized speech and play. Play is an element that is psychologically necessary for children.

Children's folklore is multifunctional. It combines different functions: utilitarian and practical, cognitive, educational, mnemonic, aesthetic. It helps to instill in the child the skills of behavior in the children's team, and also naturally introduces each new generation to the national tradition. There are different ways and means of transmission of traditional children's folklore: conscious transmission by adults to children; spontaneous adoption from adults, peers or older children.

Classification of works of children's folklore can be made according to its functional role, routes of origin and existence, artistic form, and ways of performance. It should be noted the unity of the system of genres of children's folklore, the originality of which is determined by the difference in the worldview of a child and an adult.

Children's folklore works are performed by adults for children (maternal folklore) and the children themselves (children's folklore proper). Maternal folklore includes works created by adults for play with very young children (up to 5-6 years old). They encourage the child to be awake and to physical actions (certain movements), arouse interest in the word. Folklore, performed by the children themselves, reflects their own creative activity in the word, organizes the play actions of the children's collective. It includes works by adults, passed on to children, and works written by themselves

children. It is not always possible to draw the line between maternal and children's folklore, since from 4-5 years old children begin to imitate adults, repeating play texts.

## MOTHER'S FOLKLORE

**Lullabies**, expressing tenderness and love for the child, had a very specific purpose - to lull him to sleep. This was facilitated by a calm, measured rhythm and monotonous melody. The singing was accompanied by the swaying of the cradle, and onomatopoeia could appear in the songs:

*Birch hid - creaks,*

*And my son is sleeping, sleeping.*

The roots of lullabies go back to antiquity. V.P. Anikin believes that their general evolution consisted in the loss of ritual and spell-casting functions. Probably a rudiment of such ancient performances is a small group of songs in which the mother wishes the child to die ("*Bayu, bayu da lyuli! Though now die ...*"). The meaning of the wish is to deceive the diseases that torment the child: if he is dead, they will leave him.



In lullabies, the role of improvisation is great: they were sung until the child fell asleep. At the same time, traditional, stable texts were of great importance.

A. N. Martynova singled out imperative and narrative among them. "Songs imperative are a monologue addressed to a child, or to other people, or to creatures (real or mythological). The child is addressed with a wish for sleep, health, growth, or the demand for obedience: do not lie on the edge, do not raise your head, do not Birds, animals, mythological characters are asked to give the child sleep, not to interfere with his sleep, not to frighten him. " Narrative songs "do not carry a pronounced expressive, emotional load. They report some facts, contain everyday sketches or a small story about animals, which somewhat brings them closer to fairy tales. There is no direct appeal to the child, although his image is directly or reflected is present in the song: it is about his future,

In the figurative world of lullabies, there are such personifications as Sleep, Sandman, Calm. There are conversions to Jesus Christ, the Mother of God and the saints. Popular songs with images of pigeons ("Ay, lyuli, lyulenki, Gulenki have arrived ...") and especially - a cat. The cat must rock the child, for this he will receive a *jug of milk and a piece of cake*. In addition, the grateful mother promises the cat:

*I will gild the ears,*

*I will silver the paws.*

A sleeping, contented cat acts as a kind of parallel to the image of a sleeping child.

An image of a wonderful cradle (*cradle of gold*) appears in the songs , which not only idealized the situation of peasant life, but, according to A. N. Martynova, was associated with the impression of luxurious cradles in rich houses and royal chambers - after all, peasant women were nannies and nurses ...

**Pestushki, nursery rhymes, jumping jacks** prompted the child to stay awake, taught him to move his arms, legs, head, fingers. As in lullabies, rhythm played an important role here, but its character is different - vigorous, cheerful:

*Tra-ta-ta, tra-ta-t ..*

*A cat married a cat ..*

Piglet amuses himself with the rhythm, changing it:

*Big feet*

*Walking along the road:*

*Top-top-top,*

*Top-top-top.*

*Little feet*

*We ran along the track: Top-top-top-top-top,*

*Top-top-top-top-top!*

Piggies are associated with stroking the child, with his first movements; bouncing - with bouncing on the knees of

an adult; nursery rhymes - with plot elements, games ( "Okay, okay ...", "There is a horned goat ..."). Enumerations and dialogues appear in them.

**Jokes** are songs or rhymes that captivate the child with their content. The plots of the jokes are very simple (one-motive or cumulative), reminiscent of "little fairy tales in verse" (V.P. Anikin). Children's fairy tales did sometimes become jokes (see "There was a chicken for myself ..."), and vice versa: how fairy tales could be told jokes ( "The goat went for nuts ..."). The content of the jokes is bright and dynamic: everyone runs to flood the cat 's house on fire ; bring to life a flea (or a mouse) steamed up in

the bath; they grieve about the broken testicle, which was carried by a *little ash-hen* \ \ are going to the wedding of an owl with a *white moon* ... The images of animals are very expressive: *A goat in a blue sundress, In linen pants, In woolen stockings*. The jokes contain the first edifications: the stubborn goat is eaten by the wolves; *The little bitch* didn't leave the butter to treat someone else ... However, the main role of jokes is cognitive. The child learns about people, animals, phenomena, objects, about their typical properties. Often cumulative plots serve this: fire burns out a forest, water extinguishes a fire, bulls drink water, etc.

Among the jokes, a special place is occupied by **upside-down fables**, also known in the entertainment folklore of adults. Their aim is to create comic situations by deliberately mixing real objects and properties. If this makes the child laugh, it means that he correctly understands the relationship between things and phenomena. The characters of fables behave inconsistently with reality, which can be directly indicated:

*Where have you seen it.*

*Where is it heard*

*So that the hen gives birth to a bull.*

*The piglet has laid a testicle ... etc.*

### PROPERLY CHILDREN'S FOLKLORE

The genres of children's folklore proper, depending on the degree of their use or involvement in the game, can be divided

pour on the poetry of outdoor games (associated with plot-organized motor actions) and the poetry of word games (in which the word plays the main role).

#### Poetry of outdoor games

**Lots of lots** (or "collusion") determine the division of the players into two teams, establish the order in the game. These are laconic works, sometimes rhymed, containing an appeal to the *queens* (representatives from each group) and a question, or just one question in which a choice is offered. When creating draws, children often improvised based on fairy tales, songs, proverbs, sayings, riddles, fables (*Black horse or daring Cossack?*; *Pouring apple or golden saucer?*). Many of the draws were humorous in nature (*Did you get lost on the stove or drowned in a pot? A fox in flowers or a bear in pants?*).

**Readers** are used to distribute roles in a game, with rhythm being critical. The presenter pronounces the counting rhyme rhythmically, monotonously, consistently touching each participant of the game with his hand. Readers have a short verse (1 to 4 syllables) and usually a choreic meter.

The roots of counting rhymes go back to antiquity. Researchers discover a connection between children's counting rhymes and ancient forms of fortune-telling (the choice of the driver by chance), with an archaic belief in number and with conventional speech that arose on the basis of the taboo of numbers. Distorted forms of words were born in the language of adults as a result of the ancient prohibition to consider what was supposed to ensure good luck in hunting, abundance in the peasant economy. At a later time, the secret account of representatives of various social groups: gamblers, itinerant tailors, etc., had a special meaning. Having picked up their incomprehensible vocabulary, the children created their own abstruse rhymes. They themselves were engaged in word-creation: they changed the meaning of words, inserted suffixes that were not characteristic of them (*first-borns, friends*), used incomprehensible foreign words with a distortion of their sound structure, invented word-like combinations of sounds, added rhythmic particles (*Eni-beni three kateni ...*). Abstruse rhymes, the meaning of which is not clear to either adults or children, retain the main artistic feature of the genre - a distinct rhythm.

In addition to the abstruse, number-counting rhymes and plot rhymes that are especially popular among children are known. Numbers can be plotless, cumulative and with the rudiments of a plot (*"One, two - lace ..."*). Subject rhymes borrow excerpts from

lullabies, songs and ditties of the adult repertoire, from children's games, teasing, from popular children's poems (S. Mikhalkov, K. Chukovsky, etc.) - Some texts are very stable. For example, in the 19th and 20th centuries. folklorists wrote down versions of the counting-out *"Rolling a bag From a high hump ..."* in different localities .

**Play sentences and choruses** were included in the play action and contributed to its organization. The content of these works was determined by the game itself.

In the games, children portrayed family life and work activities in the village, which prepared them for adulthood. In children's games, echoes of ancient pagan games ( "Kostromush-ka"), traces of veneration of fire ( "Smoking-room"), the sun ( "Golden Gate") and other objects have been preserved . Round dance games of adult youth sometimes passed to the children. Some of the games of younger children arose as dramatization of jokes. Jokes introduced a cumulative composition into the game, and rhythm, onomatopoeia, etc., into the accompanying verbal series.

### Poetry word games

**Chants and sentences** are genetically the most ancient forms of children's verbal games. By origin, they are associated with the calendar rites of adults, as well as with ancient conspiracies and spells.

Calls are songs addressed to nature (sun, rain, rainbow) and expressing a call or request. The content of the cry was close to the worries and aspirations of the farmers: the need for rain or, on the contrary, the sun. Children turned to the forces of nature as mythological creatures, tried to appease them, promised a sacrifice:

*Rain, rain, more!*

*I will take out the thick.*

*Bread edge.*

*A crust of pie.*

The chants were chanted in chorus. In contrast, sentences were pronounced individually and quietly. They contained a conspiracy request addressed to a snail, a ladybug, a mouse ... The request was to show the horns, fly up, exchange a lost tooth for a new one ... Sentences were also pronounced before diving into the river; in order to get rid of water trapped in the ear while bathing; when baited

hook worms and so on. In their sentence, the children could turn to Christian saints. So, going for mushrooms, they said:

*Nikola, Mikola,*

*Fill the bowl.*

*Riding in a stack*

*Werewolf.*

The favorite verbal game of older children has been and remains **tongue twisters** - the rapid repetition of difficult to pronounce words. Errors in pronunciation make you laugh. While playing, children simultaneously develop the organs of articulation.

A kind of verbal exercises were **silent women** - a verse agreement to be silent, as well as **golosyanki** (option: "volosyanki") - a competition in drawing out a vowel sound at the end of a rhyme in one breath.

The verbal games of children include fairy tales and riddles performed in their environment (they were discussed in the corresponding chapters).

### Children's satire

Like adults, children created their own satirical folklore, in which verbal playfulness was manifested. The genres of children's satire are **teasing and ridicule**, as well as **gimmicks, conciliations, excuses**. They are short, mostly poetic texts, designed for the listener to whom they are addressed individually.

Satirical genres regulate the child's social behavior, determine his place in the children's team. Teasers ridicule what is perceived as negative by children. Their objects are *fat, toothless, oblique,*



bald, red, greedy, sneak, thief, crybaby, imagining, beggar, "bride and groom", as well as teasing himself (Teasing - dog snout). Taunts, unlike teasers, are usually unmotivated. They arise from nicknames, that is, rhymed additions to the name (Alyoshka-flat cake, Andrey-sparrow ...); from repetitions of different forms of the child's name (Vanya-Vanya-Vanerok, Vaska-Vasyuk, Katya-Katya-Katerina ...). Tricks teach you to be on the lookout, calculated to deceive the interlocutor, put him in a mess and demand reckoning for stupidity or oversight:

- Tanya, Sanya, Elizabeth

We went by boat.

Tanya, Sanya drowned.

Who stayed in the boat?

"Elizabeth."

- Clap you for this!

The child, who has become the object of ridicule, receives the first life lesson and tries to learn it. If the criticism is fair, it means that you need to accept it and try to correct yourself. In this case, you can use a little *peace* ( "Make up, make up, make up ..."). Otherwise, when the mockery is unfair, it is offensive. The offender is dealt with with his own "weapon" - an excuse:

Call me for a whole year

You're a hippo anyway.

Call me names for a century.

I'm a human anyway .

The excuse can also be used against a compulsive beggar:

- Will you give it to me?

- Will you give something left for Paris,

And you can buy one left.

#### 4. MODERN CHILDREN'S MYTHOLOGY ("SCARY STORIES")

The content and form of children's folklore works were influenced by changing social conditions. In the second half of the XX century. most of the children became city dwellers. Meanwhile, in the mental development of children, the need to go through the stage of vivid experiences of the inexplicable miraculous that gives rise to a feeling of fear remained unchanged, and to overcome this fear. In the feudal village, such a need was satisfied by the national folklore tradition (children listened and told stories themselves, legends, fairy tales). Modern children have a different outlook. It is shaped by urban life, literature, cinema, radio, television. However, the form of the spoken word retains its meaning.

Once GS Vinogradov noted in children "the only kind of oral literature represented by prose" - a fairy tale. The spontaneous flow of modern children's narrative creativity - "scary stories" (as children call them) or "horror stories" (as researchers began to call them) - have become the subject of study of folklorists, psychologists and educators since the 1960s. Apparently, the beginning of the mass existence of children's scary stories belongs to this time. Horror stories function according to all the rules of folklore: they are fixed by tradition, passed down "from mouth to mouth". They are told by children of all ages, from 5 to 15 years old, but the most typical age limits are from 8 to 12 years old.

It is known that the leading creative activity of younger children - drawing - is gradually being replaced by verbal creativity. Poetic genres are the first to appear in the children's repertoire (which is facilitated by their small volume, rhythm, connection with play). At the age of 6-7, an important restructuring of the principles of thinking takes place: the child begins to realize the cause-and-effect relationship, is able to preserve and convey the plot of the story as a logical structure. The unconscious egocentrism of the child-storyteller (the confidence that the listeners initially know every-

thing) is replaced by an orientation towards the listener; the need to correctly convey the content of the story, to achieve understanding and reaction from the listener.

Plastic images generated by childhood fantasy possess "psychic energy" that goes back to the collective unconscious (according to K. Jung). In children's narrative creativity, fetishism, animism are manifested, such universal signs of culture as a spot, curtain, hand, eye, voice, look, color, size, chthonic characters, the ability to reincarnate, the idea of death, etc. appear. This allows scary stories to be viewed as modern childhood mythology.

In terms of genre, scary stories are a diffuse and heterogeneous phenomenon. Unlike traditional folklore prose, they have not one, but two dominant centers: narrative and play.

The genre of the so-called "scary callers" is original. In it, the ritual-playful beginning completely supplanted the verbal side. Let's give an example:

"How to summon Baba Yaga". I have to go to the toilet at 12 o'clock in the morning. Write a circle there in black chalk and sit and wait. Arrive early in the morning. If there is a cross on the circle, it means. Baba Yaga flew in. (Emelina Vika, 11 years old, Moscow region).

Children "call" the *Queen of Spades*, *moon men* and so on. The goal of scary summoners is to experience a feeling of fear and satisfaction from defeating it, which can be considered as one of the forms of personality self-affirmation.

All types of folklore narrative structures can be found in scary stories, from cumulative to a closed chain of motives of different content (similar to fairy tales). Epic trebling, fabulous compositional formulas (*Once upon a time ...*), the tradition of a happy end are used. A good ending also manifests itself in a peculiar way in game stories with the last phrase shouted out: "*Give me my heart!*" (*black dead*); "*I ate meat!*" (*vampire woman*). The stronger the fear, the more fun you can laugh at it.

In horror stories, the signs of myth and many folklore genres have been transformed or typologically manifested: a conspiracy, a fairy tale, an animal epic, a story, anecdote. They also contain traces of literary genres: fantasy and detective stories, essays.

The system of images of children's horror stories falls into three groups: the [main character](#), his assistants and opponents. The most typical protagonist is a girl or a boy; he is usually the youngest in the family. There are also other images: *one man, one woman, a student, a taxi driver, an old man and an old woman, a dog Sharik, a prince, one journalist ...* Assistants, unlike fairy tales, are not fantastic, but real: a policeman (police), Sherlock Holmes ... The plot requires defeating evil, restoring the essence of things, corresponding to their nature. The protagonist (child) performs the tracking down of evil, and the assistant (police) carries out its physical destruction.

Unlike fairy tales, scary stories usually have only one pole of the fantastic - evil. With him are boundlessly

There are usually various types of pests: either simply fantastic images, or fantastic images, insidiously hiding under the guise of familiar people and objects (from a stain on the wall to a mother). A pest can have an alarming appearance, most often a color: black, red, white, or some other color. Color also appears in the names of children's horror stories: "*Black Curtains*", "*Red Spot*", "*Blue Rose*", etc. The action of the pest is expressed in one of three functions (or in their combination): abduction, murder, desire to eat the victim. Pest images become more complex depending on the age of the performers. In the youngest children, inanimate objects act as if they were alive, in which children's fetishism is manifested. For example, a *red string* rings the doorbell, trying to strangle mom. His dad *dripped and thrown through the window*, but the lace continues to terrorize the family. He was *doused with kerosene, burned, and the dust was thrown out the window*. But the doorbell rings again. A column of red dust rushes in and blinds everyone. (Smirnova Varya, 7 years old, Zagorsk). In older children, a connection between the object and a living pest develops, which can mean representations similar to animistic ones. *Black hairy hands, a white (red, black) man, a skeleton, a dwarf, a Quasimode, a devil, a vampire* are hidden behind curtains, a stain, a painting ... Often a pest object is a werewolf. Ribbons, earrings, bracelet, chain, climbing plants turn into snakes; red (or black) flowers become vampire people at night; a doll (or statue) turns into a woman; the image in the picture becomes a person ("*About a black lady with blue eyes*"). Werewolfism extends to parts of the human body that behave like a whole person, to the dead who rise from the coffin, etc. Undoubtedly, shapeshifting came into modern children's narrative folklore from popular traditional folklore.

The complication of the image of the pest occurs as a development, deepening of its portrait characteristics. Let's show this on a group of witches.



The first stage in the portrait is a color signal, connected with the feminine principle: a red witch, a *beautiful woman* in black, a yellow, writhing old woman, a very *beautiful girl* in a long white dress, a very beautiful green-eyed woman in a velvet green "bast." Then more complex images appear, in which the transformation of a witch from the bylikas is seen. She appears in her True form late at night, when she thinks that everyone is asleep: *She opened her eyes and sees that her stepmother put on a black dress, dismissed*

*long black hair, put a frog on her chest and quietly went somewhere.* (Golovko Lena, 11 years old, Kokchetav); *she looked through the crack and saw that the flower had turned into the woman who was selling flowers. and this woman goes to her daughter's bed, and her claws are long, long, green eyes and fangs in her mouth.* (Kiseleva Lena, 9 years old, Gorky).

Another category of witches develops on the basis of the fabulous image of Baba Yaga. This interpretation appears in abduction plots. A witch of this type is surrounded by a characteristic "interior": a forest, an oak tree, a lonely house or a hut. The following detail may appear: *And human heads protruded on the sides of the stakes. The policeman recognized many of them - they were his comrades.* (Kondratov Alyosha, 13 years old, Moscow). Typically fabulous is the portrait of such a witch: *a witch with a hooked nose and a crutch instead of a leg* (Seryozha Kondratov, 8 years old, Moscow); and also the purpose for which the children are kidnapped: *She lured the children to her, fed them with nuts and ate them ten days later.* (Kazakov Dima, 8 years old, Novomoskovsk, Tula region).

The Queen of Spades (Tsyganova Marina, 11 years old, Syktyvkar) can be considered a witch of "literary origin". Finally, everyday impressions of the child could be correlated with the image of the witch: *Once, at the Tishinsky market, my mother bought tulips from an old woman who, by the way, had no teeth, but had a false jaw.* (Isaev Sasha, 10 years old, Moscow).

Complicating the image of the pest, the children turned to the experience of traditional folk prose. The dwarf-vampire was able to destroy *one old-old man*; for this he used a magic circle, fire, aspen stakes. (Bunin Alyosha, 12 years old, Moscow). Traditional methods of exposing a pest: by a severed hand, by a familiar ring, by hooves, fangs, due to penetration into a forbidden room, etc. they put a doll instead of a child).

The psychology of a pest is naively refracted through the inner world of the children themselves. For example: *terrible bloodsuckers* enter the dark hall of the theater during the performance, they kill all people. The ushers notice this and ask *why there are so many dead. They began to lie. They did not believe them because they blushed* (Vayman Natasha, 10 years old, Zelenograd). Adults experience a sense of fear like a child: *All people got scared, rushed to their homes and began to plug all the cracks. Later*

*they all got under the blankets and took the children with them.* (Garshina Olya, 10 years old, Kovrov, Vladimir region).

The last stage in the evolution of the enemy's image (according to the age levels of the performers) is the absence of a pest object and the development of artistic signs of a living (or humanoid) bearer of evil - a kind of overcoming of children's animistic ideas. Here, the rapprochement with traditional folklore is especially evident: fantastic characters of fairy tales are reviving, in a peculiar way connecting with the scientific and technical knowledge of a modern child. At the age of 13-15, children experience a crisis in the category of the miraculous; they come to reject unmotivated horrors. Scary stories disintegrate. Children begin to convey stories about real crimes, emphasizing their reliability ("A story that actually happened in Moscow" - Rtishcheva Lena, 14 years old, Moscow). They are trying to come up with a materialistic solution to the fantastic essence of the pest: abduction by hypnosis, the disappearance of ships in the "black hole" of the ocean ... The fiction may be analogous to an incredible coincidence of circumstances of a short story tale. For example, one story tells that if the lights in the room are turned off, then *two terrible glowing eyes* appear in the wall. But then the police find out that *an old woman lived in the house before the new owners, and her son was once heavily irradiated and died. And the old woman took his eyes, put them in a jar and walled them up in the wall. And when the lights went out, they glowed.* (Kiseleva Lena, 9 years old, Gorky).

The decomposition of scary stories is especially intense through the creation of numerous parodies, in which the themes of prohibition, abduction and images of fantastic pests (objects, dead people, vampires, witches) are ridiculed.

For example, the image of a witch appears in a very common parody of a violation of the prohibition: a woman moved into a new apartment in which a nail was sticking out of the floor, but she was forbidden to pull it out. Once she tore her favorite dress on this nail, got very angry and tore it out. *A few minutes later there was a knock on her door. The woman opened and saw a terrible witch. The*

witch said: "And I can't sleep like that, and then the chandelier fell on me!" (Shenina Tanya, 10 years old, Moscow).

The irony of parodies captures the realization by older children of their intellectual superiority over babies.

So, in the system of images of horror stories, wonderful opponents occupy a central place. A terrible story can do without an assistant and even without the main character, but the image of a pest is always present in it. He may be the only one. For instance:

*In the black room there is a black table*

*on the table is a black coffin,*

*in a coffin - a black old woman,*

*she has a black hand.*

"Give me my hands!"

(the narrator grabs the nearest listener)

In the structure of the image of the pest, the evil principle manifests itself as a miraculous force. Children may accept it without justification; can develop a variety of motivations, from the most primitive to the most detailed; can deny it by parodying - but in any case, they express their attitude to this wonderful evil force.

An intuitively expressed idea of a double world runs through all the works of modern children's mythology: they have a real world ("home") and a fantastic world ("no-home"). The real world is always recognized as an undoubted reality, as being. The attitude of children to the fantastic world as a sphere of manifestation of miraculous power appears differently. In younger children (5-7 years old), the real and unreal worlds are modally identical: they both act as an objective entity. The attitude of the narrator and the listeners to them is equal: here a literal belief in the miraculous is revealed, which typologically brings this group closer to the traditional genre of non-fairy-tale prose - bylichka. The second group, belonging to the middle age group (children 8-12 years old), reveals a more complex relationship between the two worlds. It is no longer possible to talk about their identity, but faith in the miraculous is still preserved. A modality similar to the fairytale arises: a conditional belief in the miraculous. As a result, two trends are developing. On the one hand, in scary stories, genre signs of fairy tales begin to emerge, and on the other, [game moment](#). There is a separation of the narrator and the audience: the first does not believe in the wonderful content, but seeks to hide it and make the listeners believe, so that later they can laugh with them. In this one can see the initial signs of the decomposition of horror stories, an approach to their satirical interpretation. In the third

In the age group (children 13-15 years old), the narrator and listeners are again united, but already on the basis of a conscious denial of the miraculous by parodying it or discovering its illusory nature through the development of materialistic motivations. Features of literary genres and anecdotes are involved here. It is interesting that a number of parodies end with the phrase "You listened to a Russian folk tale", which emphasizes the groundlessness of belief in fantastic horrors and expresses the attitude towards the tale as a fiction.

Scary stories are a fact of modern children's folklore and an essential psychological and pedagogical problem. They reveal age-related patterns in the development of consciousness. Studying this material will help open up ways to positively influence the formation of the child's personality.

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## Genres of U.N.T's works available to preschool children .

**Children's folklore** is a phenomenon unique in its diversity: a huge variety of genres coexist in it, each of which is associated with almost all manifestations of a child's life. Each genre has its own history and purpose. Some appeared in ancient times, others - quite recently, they are designed to entertain, and these - to teach something, others help a little person to navigate in the big world ...

The system of genres of children's folklore is presented in Table 1.

Table 1

## Non-fiction folklore

### The poetry of nurturing :

**Pestushki** (from "nurture" - "nurse, raise, educate") are short rhythmic sentences accompanying various activities with a baby in the first months of his life: awakening, washing, dressing, learning to walk. For little dogs, both content and rhythm are equally important, they are associated with the physical and emotional development of the child, help him move, and create a special mood. For example, slugs:

*Pulls, stretch,*

*Hurry, hurry, wake up.*

**Lullabies** are one of the ancient genres of children's non-fiction folklore, performed by women over the cradle of a child in order to calm him down, lull him to sleep; often contains magical (incantatory) elements. We can say that lullabies are also little dogs, only associated with sleep.



*Rich, rich,*

*You little dog, don't bark*

*White paw, no cheekbones,*

*Don't wake my Tanya.*

**Jokes** are small poetic tales in verse with a vivid dynamic plot. comic in nature, representing a comic dialogue, appeal, a funny episode built on alogism. They are not associated with specific activities or games, but are intended to entertain the little one.

*I-ta-ta, i-ta-ta,*

*A cat married a cat,*

*For the cat cat,*

*For Ivan Petrovich.*

A **boring fairy tale** is a fairy tale in which the same piece of text is repeated many times.

Boring tales are jokes that combine fairy tale poetics with mocking or mocking content. The main thing in a boring fairy tale is that it is "not real, it is a parody of the established norms of a fairy tale technique: beginnings, sayings and endings. A boring fairy tale is a funny excuse, a tried and tested technique that helps a tired storyteller to fend off annoying "fairy tale hunters".

For the first time, several texts of boring fairy tales were published by V.I. Dahl in 1862 in the collection "Proverbs of the Russian people" (sections "Dokuk" and "Sayings-jokes"). In brackets after the texts, their genre was indicated - "annoying fairy tale":

"Once upon a time there was a crane and a sheep;

"There was Yashka, he was wearing a gray shirt, a hat on his head, a rag under his feet: is my fairy tale good?"

### **Funny folklore**

**Nursery rhymes** are small rhymed sentences intended not only to amuse children, but also to involve them in the game.

Among the jokes should be attributed to **fables**- shape **-shifters** - a special kind of songs-rhymes that came into children's folklore from buffoonery, fairground folklore and cause laughter by deliberately shifting, breaking the real connections of objects and phenomena.

In folklore, fables exist both as independent works and as part of fairy tales. At the center of the fiction is a deliberately impossible situation, behind which, however, the correct state of affairs is easily guessed, because the shape-shifter plays up the simplest, well-known phenomena.

Methods of folk fables can be found in abundance in the author's children's literature - in the tales of K. Chukovsky and P. P. Ershov, in the verses of S. Marshak. And here are examples of popular upside-down fables:

**Tongue twisters** are folk poetic works based on a combination of words with the same root or similar sounding, which makes it difficult to pronounce and makes it an indispensable exercise for the development of speech. Those. tongue twisters - verbal exercises for the rapid pronunciation of phonetically complex phrases.

There are genres in children's folklore that **reflect the relationship between children, child psychology**. These are the so-called satirical genres: teasers and pantyhose.

**Teasers** are short, mocking rhymes that ridicule this or that quality, and sometimes just tied to a name - a type of creativity that is almost entirely developed by children. It is believed that teasers

passed on to children from an adult environment and grew out of nicknames and nicknames – rhymed lines were added to the nicknames, and a teaser was formed. Now the teaser may not be associated with the name, but ridicule some negative character traits: cowardice, laziness, greed, arrogance.

However, for any teaser there is an excuse: "Whoever calls his name is called that!"

**An underwear** is a kind of tease that contains a question that is fraught with a sly trick. Underwear is a kind of word games. They are based on dialogue, and the dialogue is structured to catch the person at their word. Most often, it starts with a question or request:

- Say: bow.

- Onion.

- A knock on the forehead!

**Mirilki** – in case of a quarrel, peace sentences have been invented.

*Don't fight, don't fight*

*Come on quickly make up!*

### **Game folklore**

**Counting** – short, often playful poems with a clear rhyme-rhythmic structure, which begin children's games (hide and seek, tag, rounders, etc.). It is the rhythm that turns out to be the main thing in the counting room; often the counting room is a mixture of meaningful and meaningless phrases.

**Game songs, choruses, sentences** – rhymes accompanying children's games, commenting on their stages and the distribution of the roles of the participants. They either start the game, or connect parts of the game action. They can also play the role of endings in the game. Game sentences can also contain the "conditions" of the game, determine the consequences if these conditions are violated.

**Silences** – rhymes that are pronounced for relaxation after noisy games; after the rhyme, everyone should shut up, restraining the desire to laugh or speak. Playing in silence, one had to be silent for as long as possible, and the first one who laughed or let loose performed a predetermined task: ate coals, rolled in the snow, doused himself with water ...

And here is an example of modern silencers that have become completely independent games:

*Hush hush,*

*Cat on the roof*

*And the kittens are even taller!*

*The cat went for milk*

*And kittens – somersault!*

*The cat came without milk*

*And the kittens: "Ha ha ha!"*

Another group of genres – **calendar children's folklore** – is no longer associated with play; these works are a peculiar way of communicating with the outside world, with nature.

**The chants** are short rhymed sentences, appeals in poetic form to various natural phenomena that have an incantatory meaning and are rooted in the ancient ritual folklore of adults. Each such call contains a specific request, this is an attempt, with the help of a song, to influence the forces of nature, on which the well-being of both children and adults in peasant families largely depended:

Bucket sun,

Look out the window!

Sunny, dress up!

Red, show yourself!

**Sentences** are poetic appeals to animals, birds, plants, which have an incantatory meaning and are rooted in the ancient ritual folklore of adults.

Ladybug,

Fly into the sky,

There are your kids

They eat cutlets

But dogs are not given

Only they get it themselves.

**Horror stories** - oral stories, scarecrows.

Children's folklore is a living, constantly renewing phenomenon, and in it, along with the most ancient genres, there are relatively new forms, the age of which is only a few decades old. As a rule, these are genres of children's urban folklore, for example, **horror stories** - small stories with a tense plot and a frightening ending. As a rule, horror stories are characterized by stable motives: "black hand", "blood stain", "green eyes", "coffin on wheels", etc. Such a story consists of several sentences, as the action develops, the tension increases, and in the final phrase it reaches its peak.

" Red Spot "

One family got a new apartment, but there was a red spot on the wall. They wanted to erase him, but nothing happened. Then the stain was pasted over with wallpaper, but it showed through the wallpaper. And every night someone died. And the stain became even brighter after each death.

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